Odd Things in Costumes

STARTLING COMBINATIONS AP-FECTED BY SMART WOMAN.

Jewelry in the Daytime and Worn Freely With Street Gowns.

Stuffs that never in the history of fashion were known to combine before now, go together with case and becomingness; fur, lace, chiffon, velvet, tinsel embroideries and heavy wool being the component parts of many costumes. Indeed French fol-de-

or many cosumes. Indeed Fredch to-de-rols are the order of the day.

With the passing of prim tailor gowns there has gone that once strict interdict against jewelry for the street; and in this direction fashion certainly makes some astonishing revelations.

JEWELRY IN TE DAY TIME. A year ago a by shoot of real flowers was considered and possible or a step of taste, for a



Muff and Bos of Long-Haired Marten.

street gown. Now earrings are coming in again, long affairs with tinkling bits of gold that touch the shoulders, and if you are lucky enough to own a pearl necklace of several strings, it is quite the proper caper to wear it around the high neck of every carriage frock. Then there are jew-eled walch chains that hang long around the neck, and that are more delicate and ravishing than mere imagination can picture. The clain of these is of gold or platinum in delicate hair links. This is set all along with gens en cabochon, a pearl, a diamond, drooping parf sleeves are also covered and a sapphire alternating at three-inch dis-

marten, caracol, and baby lamb, and occa-

marten, caracol, and baby lamb, and occasionally will be seen a splendid vest and
collar made of the silky breast of that
curious duck, the grebe.

With any of them, the grebe excepted,
there will be turn-back curts of the same,
when the velvet coat has bishop sleeves.
In the way of fur combinations, seal
and Persian lamb pull together harmoniousty, and chinchilla collar with sable
tails is the very height of modish agony.

A snug black velvet coat lately seen
had a collar of these two rich furs.

It was a short rippie shape, very high
at the throat, and made of the chinchilla,
with the sable tails fastened in bunches
each side of the front, with a great duli gold

other fur collars come well over to the shoulders, cape fashion, frequently hav-ing turn-back revers edged with another Boas are no longer the modest little

animals that once tickled our fancies.

A boa much in favor is an enormous black fox, that is commonly worn unaderned, but may have jeweled eyes or be tied at the throat with knots of colored veivet. A multiplicity of sable tails that hang at each end from a single animal far below the waist, is another. Still another is a thick rope of Ataska sable tails that fails almost to the skirt hem, the tails being held together with rosettes of veivet, a monster one at the back of the neck quite reaching to the bat edge. Many of the small boas, the single skin tippets, have clumps of tiny black ostrich feathers placed behind each ear. animals that once tickled our fancies.

ear.
This makes a most becoming background for the face; and besides its desirability, such a bea is quite within the bounds of modest purses.

The others, to judge from their prices, have been designed for crowned heads or the people in fairy books.

GOWNS ILLUSTRATED.

In the way of textures and color com binations for gowns, the contame sillustrated may be accepted as a few of the best ex-amples of what swelldom is wearing. A stunning frock for either theater, visit-ing or high promenade occasions, is of mixed brown and green wool with a bodice of green velvat.

f green velvet.

This hangs below the waist in front, in In things show the waist in from a looped tabs at each hip, the long gaustlet cuffs being also of the velvet.

The upper portion of the sleeves, and a part of the bodice, as can be seen in the cut, are of the wool.

A splendid collar of chinchilla fur, made

A splendid collar of chinchilla für, made separate, adds warmth and distinction to the body; and the unimitated may learn here that this silvery skin is, according to French taste, quite the most catchy thing for green or brown. A carriously shaped turban of brown felt braid is the head covering with this tollet. At the left front a loose rosette of green velvet loops the brind to the crown, a towering black Prince of Wales feather rising behind.

The greens and browns of both hat and gown are those soft wood and moss stades so artistic and becoming.

FOR RECEPTIONS AND CALLS.
A carriage toilet pictured is of crepon

A carriage toller pletured is of crepon in yellow and black. Black velvet forms the bodice, which fastens diagonally the square rever tabs of the round neck being yellow satin under black guipare; basques, that cover the hips only, are attached to separate belt.

The bodies bottons over a satin and

The bodice buttons over a satin and



Brown Mixed Cloth and Gray Cloth With Chinchilla.

lances, the watch in this case being a , most Alaska sable; hat block velvet "flat" Buy, fairy affair, of sapphire blue enamel rimmed with the same stones. Indeed, so much is the rage for gems that in Paris fine women are taking to wearing or more splendid rings outside the

But this fashlon, the saints be praised, has not yet reached New York. these described can never become popular, to be correct the lewels must be real, and we are not all Fortune's children,

A velvet coat, made warm with wadding, and with a fur collar and other fur trappings, is a feature of some of the handso

a Louis XVI model that fits soughy and with basques that cover the hips, is a favorite for good figures. For very slight figures, or those too big-waisted there are loose velvet coats that hang pleated from a yole, which may be entirely of far, or the same velvet, or perhaps white satin so richly jetted that only a reflection of white is seen.

SKIRTS AND FURS.

The skirt that combines with these coats is most in keeping when of broadcloth, though zibeline, crepon, and English serge are seen as well.

For carriage use, the theater, or visiting, the skirt is often of the same velvet or of

The furs used are sable, chinchilla, stone-

must Alaska sable; hat black velvet "hat" with ostrich feathers.

With a gown almost a twin sister of this hat one was seen lately a very handsome cape. It was of black velvet with a shaped, jetted back that fitted nto the figure, the rest hanging loosely from a jetted yoke. It was at a matine and when laid aside there was a famous pearl necklace discovered holding up the lace at the lady's throat; three rows of pearls, uncommonly big, and held together by diamond slides! It was very beautiful, of course, but in

the broad daylight it quite took one's breath

away. Grey broadcloth, with a vest of white satin and chinchilla trimmings, composes the costume with the snug coat and ornamental pieces down the front. The one with the loose coat in box pleats

is of green cloth, the cost being green is of green cioth, the coat being green velvet with a jetted yoke.

On the skirt for hands headed with, a velvet piping, and black fox bon.

The last design will give to the practical mind the best suggestions of any. It is shown in the short double breasted controlly.

with the wonderful fur set, which is of long-halred stone-marten.

The coat is of pale-brown vicuna, the gown of broadcloth in the same shade and entirely without trimming.

The color of stone-marten, which is a rich closer brown makes the for west rich glossy brown, makes the fur most

becoming, and it is exceedingly effective



Darriage Dress of Rough Blue Cloth. Box-Picated Velvet Coat



Heavy Luden Is the Head of Beauty. (Drawn by C. L. Goodwin.)

Beauty's Head Heavy Laden

LARGE HATS PILL THE SHOPS OF PARIS.

Antoinette Brims of Ruffled Felt and Crushed Velvet Tops Are the Things.

Paris, Dec. 2.-We find that, looking in the shop windows, Marie Antoinette is in popular favor, and that fashions are trending back to her time. All the shapes, colors, and materials are after the models of Marie Aptoinette's day.

The shop windows at which we stopped this morning, I and a girl artist of New York, U. S. A., might have been a reproduction of Little Trianon or a scene in the wardens of Versailles, when the oneen with her ladies around her enjoyed the last taste of autumn weather in the country. The hats were all molded in one of two or three styles. There was small diversity, and that offered by materials and a slight degree of individual fancy.

SUCH LARGE HATS. The hats are all large. In New York, I hear, they are wearing the sidewalk nul-

hear, they are wearing the sidewalk nulsances with brims a foot wide. No less
are they doing so here. The Marie Antoinette shape is guiltiest of all.

The crowns of the hats are nearly all
of velvet. It is astonishing how many
velvet crowns you see forced upon hats
that had no dreatn of velvet when their
shape was moided. The velvet is placed
around the high part of the crown and gathered, not shirred, in great folds. This
makes a pleasing flatness to the great
velvet middle. It is very much like a
Tam, as we hear about it, but quite different when you come to see it.

rain, as we near about a, but quite different when you come to see it.

In the Marie Antoinettes the velvet lies over the crown well towards the trim. In many of them it quite covers the top of the brim, lying like a great ornamental bag down on all sides of the top of the bat.

The familiar trimmings are wings stood of the covered of thine. The farmar frimmings are wings stood op smartly in froat with a coronet of rhine-stones fastening them to the hat. These wings are mostly white, tipped with the color of the velvet upon the hat.

We saw the Countess Casteliane shopping in the Palais Royal a few days ago.

Very matronly the little lady looks with

Very marronly the little lady looss with her great wraps such as very young mar-ried women love to wear in Paris, and her little dark face peeping out from under one of the wide brims. The Countess was selecting a Marie Autoinette of broad-brimmed felt. This is a style different from the full velvet rowns. It is large and studie out quite

is a style different from the fall velvet gowns. It is large and stands out quite stiff around the head. The upper side of the brim is trimmed with many rows of fine satin ribbon. The one selected by the Countess has three irregular rows upon it; but the young lady who was with her, said to be a Miss Richardson, of New York, chose one that had the ribbon run-alog down to the edge of the brim is ragged pathways. Quite pretty we thought it. THE OX-BLOODS.

The color of the autum hats is ex-blood red. This is a shade quite dif-ferent from what you would imagine. It is orange to most eyes and brick color to others. Beautiful estrich feath-ers of black come tipped with the ex-blood. They glow like sarks from the blood. They glow like sparks from the inner of a furnace when the lights around are out. A small hat of shirred velvet of this shade, with brim of black velvet and two outstanding ostrich tips, costs \$40 in American money, and I was going to say 200 francs in French money. But no French woman would pay as much for any bat, hardly for a whole cown act it is better to say that the price is They glow like sparks fro

gown, so it is better to say that the price is \$40 m American money.

The bats of the Palais Royal and other shops look quite too delicate to be handled, and the French are the only nation, I think, that will not permit you to finger their goods. Each hat is inclosed in a case, and if you wish to actually buy a saleswoman takes the chapeau from the glass case and sets it carefully upon your head. If the colors are trail she uses a bit of which they may be compared to the colors are trail she uses a bit of which these more to keep lar hands from of white tissue paper to keep her hands from touching it. You look at the hat, admire or condemn it, and it is taken off.

mire or condemn R, and it is taken off.

Not a finger mark is visible.

Consequently in Paris the buying of
a hat ready made in a store gives a
woman a degree of prestige. She is a
woman of wealth and taste and fortunate, too. In America how different! Shop worn hats are so frequent that a lady after picking out a bonnet to suit herself orders it duplicated in fresh materials. Turquoise blue is much used. It is a deep, lovely shade, becoming to the red-

dish-brown blende who is so much found nowadays among the natural-tinted girls.

This turquoise blue is used for crown coverings. Five yards, the saleswoman informed me, were piled and folded away upon the crown of one very large, beautiful hat. I doubted her, and she cut a stitch at the side and pulled out a fold before my astonished eyes. Measured this fold con-tained a yard of turquoise velvet half a

yard wide.

The brim that goes with the turquots is white. There is no use telling that white hats are not worn for the street. They greet you everywhere, like little snowbirds waiting for the first flakes. In the front of the turquoise and while hat is a rhinestone ornament precisely the shape of a crown. It is four inches broad, filled with tiny stones, supplied with a beautiful open-work pattern, and is as picturesque a thing as you would want to see.

HATS VERY ELABORATE. In Paris hats and capes are the two most claim that the tollet. This is strange but true. The hats are positively elegant. They are not so very new in shape, but are absolutely new in material.

material.

I stepped up to one lovely hat with outstanding brim and great loops at the sides. It was a pale magenta, so very pale that I thought it pink, yet it had the touch of wine in it. The velvet was beaped upon it as upon the other hats. The side loops were a still paler shade of magenta, with an open-work edging of velvet trimming, black and magenta. At the back were flowers-great, loose things that looked like begonas-and in front was a wine collected bars. wine-colored bug. We tried to find out how the hats were

we tried to find out now the hats were made. Few women but like to make one hat a season, and what so great a triumph as to make a Paris hat. We ascertained that a large hat frame is necessary. The kind that are being sent over now are to be drawn slightly up-ward at either the back or front. They are very large and are meant to be entirely covered with velvet. Over the velvet goes an ever so tiny trimming of black jet beads, put on in rows and rows around the brim. rows around the brim.

Have the griddle bot when you put the batter on. If too hot set on top of the stove and bake.

They are very tender.

Another for invalids and the family: Two cups full rich sour milk—not just turned. Pour one cup full into your batter bowl; into it pour slowly one cup of whole wheat flour and a pinch of salt; sir smooth with a wooden spoon; then thin with the other cup of milk and two well-beaten eggs. Have a half teaspoonful of the best soda dissolved in a spoon ful of warm water, but do not stir it into the batter until you are ready to bake. Have your griddle hot and bake quickly. This quantity will make enough for three persons and the family cat. rows around the brim.

The crown has the great folded covering. To do it well, stretch the velvet and begin at any place along the edge and fold in folds three inches wide.

Where Cupid Dons His Armor

Double the folds under each other a little to make more fullness, and pretty soon you are around your two or three yards strip. The only art in the evering lies in putting this crown piece so that it looks as if it had been a great round piece like a carri-wheel instead of being one long strip.

The boas this autumn are of black feather tips, the choicest one being tipped with color. Ox-blood, magenta and turquoise are the favorites. The shoulder capes are of ostrich feathers and are very costly. But they are nest and that cannot be said of all ostrich feathers.

OSTRICH CAPES.

OSTRICH CAPES.

These capes are made by fastening the feathers together to make a collarette in the ordinary way. The cape part is made by putting on the ostrich tips until they lie flat around the shoulders. The longest tips are at the top of the sleeves. The longest tip reaches from under the ear of the wearer down to the elbow. These feathers have a warmth of their own and make very mertly capes and ourses eviceable. nake very pretty capes and quiteserviceable ones, too. They are used for two widely different purposes. One is for dressing up an old gown until it looks bandsone, and the other is for providing warmth for a decollete gown.

The most brilliant bugs are seen in the The most brilliant bugs are seen in the shops, and the girl who spies them shouts alodd a shout of joy. They are the beetles, of the South African mines and are worthy of Cecil Rhodes. He has furnished material for their eyes from his deep mines. There is one bug known to the trade as the "Cecil Rhodes gold bug," It has a ruby budt, disposed eyes and emerally antennae. "Cecil Rhodes gold bug." It has a ruby body, diamond eyes and emerald antennae, set upon gold flinaments, which are sunken into the head of the bug. Imitations of this bug are easy to find and are very satisfactory.

The big hat of beauty requires a vell, but, out such an ethereal veil it is. Thin as they perfectly transparent and soft

as fiber, perfectly transparent, and soft as the ailk from the worm's cocoon. It can be beight by the yard and twined around the head and throat until beauty is a welled lady of the city. These very thin veils are discarded by very smart

young women after one wearing. After that they make a trimming for hat or neck or belt, but are not stiff enough for

neck of belt, but are not star enough for the face again. The little backbone they have comes out with one wearing. As foreheads have come in, so ears have gone out. In a day's walk you hardly see an ear. The ear is hidden under the side locks of the hair, which

are banded down to the cape of the neck

twisted in the curts in a funny little

ay, like a pink sen shell lost in a tangle

f weeds. Earrings have lost their occupation

though there occasionally peeps out of a mass of curis a diamond screw earring-

The effect is as if a jewel-beaded pin had been stick through the back of the head and come out at each side. Yet it isn't so bed!

Both blondes and brunes are in style

again. The blondes are very dull, their

locks being shampooed until not a trace of shine remains in them; all is lightness

of shine remains in them; all is lightness and furffiness. The branes shine like midnight, being not shampooed at all, but brushed, massaged, and perfumed.

And over both set the great spreading hats of the season. In their eyes shines the bright, peculiar, iridescent, wholly irresistible light that was the charm of the ill-fated queen.

SMOKING BATTER CAKES.

Some Toothsome Dishes Appetizing for December Breakfast Tables.

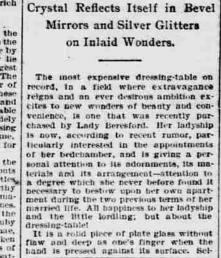
To make delicious, w olesome batter cakes for invalids: To one pint of the mush, while yet warm, add two tablespoonfuls of sweet milk, stirring it in, to present the proper of the mush where the sweet wills, where the same the property of the same than the same t

vent it becoming stiff. When cold add three well-beaten eggs and one or two table

wein-haden eggs and one or two tands spoonfuls whole wheat flour-according to the size of the eggs—a pinch of sait. This quantity will possibly make too many cakes for an invalid to eat at one time. Grease or "paint" the griddle with fresh lard and

wipe off any surplus with a dry cloth.

Have the griddle bot when you put the



GEMS OF DRESSING TABLES

FOR MILADY'S OWN USES.



dom has a piece of glass been so perfect.
It might be a diamond were it cut and
polished. This piece of rare glass forms the
top of the table and cost several hundred
dollars of our money. Yet it is only a
narrow strip of crystal.

BERESFORD BOWER. Her ladyship has chosen for a dressing-pot a pince in the middle of her bedroom. A tall glass rises from the back of the shelf which forms the dressing table, and the piece of clear looking glass lies below R. Upon it are placed the little luxuries of the toilet. On Lindy Beresford's table these are all cut glass, very heavy and

these are all cut glass, very heavy and very beautifully faceted.

The bedroom is hung in cardinal, her ladysthy's favorite color, and the dressing-table has cardinal candles standing from brass candelabra. Touches of gold adorn the cut glass, and the dressing-shelf is rich and sparkling, like a row of glasses apon a sideboard, were it not made very upon a sideboard, were it not made very pon a sacroard, were it not made very ferninine with the pomades and toilet pre-parations. The oddest thing about this dressing-table is that it is all repeated on the other side, and whichever way you approach it you may see yourself and find all the necessary things for beauty's care awaiting you. On the reverse side her haveship keeps the scents of the toilet and hadyship keeps the scents of the toilet and the bottles of unamable things wanted by all true beauties, each bottle and bit of gluss on this side being trimmed with silver in place of the gold on the other

Miss Edith Shepard, the young woman who is represented in the great portrait show as holding a blue velvet book in her hand while she delivers one of her foreign talks, has a dressing-table as character-istic and peculiar as the young woman her-

side and pecchar as the young woman herself.

This dressing-table has a cloth of gold
hung over it, entirely enveloping its four
sides, for it is a square table standing in
the middle of the floor. Supported by two
tall gold feet is a square mirror. This
is draped with cloth of gold. Upon the table
lie a dozen small cloth-of gold mats, upon
which his comb and brush dress whicks which lie comb and brush, dress whisks, perfumes, and vinaigrettes. Upon one corner is the manicure set in a gold case by itself, and upon another corner are pintrays, cushions, &c. All the pieces are mounted in gold and

All the pieces are mounted in gold and all rest upon gold settings. What gives the very singular aspect to this table is the way fleurs de lis are scattered over the cloth of gold. They are interwoven and are so placed in the draping that they are very conspicuous. This gives the dressing-table the look of a prie dieu. It is possibly used as one, for at one side of it is a great cloth-of-gold cushion, and over the cushion, at the side of the dressing-table is a small projecting shelf, upon which lies a Book of Common Prayer. It is easy to believe, looking at it, that here its pretty mistress slaks upon her knees, upon this golden cushion to pray for the strength and patience that are as much needed in the life of a poor girl as a rich one.

girl as a rich one.

Miss Virginia Fair is a young woman of many fancies. She is not capricious, but she bas a great love for the beautiful. If she were less fond of art and travel, of reading and athletics, she would have been snatched up long ago in the grab for

Miss Fair's California dressing-table has a top of mother of pearl. It is one of those oid-fashioned tables that grand-

Miss Fair's table is a very long one and shallow, as so many fashionable dressingtables are. Women who want to make tilism at home bring about the same result by placing a five or six foot plank upon iron brackets, making it secure to the wall, and afterwards draping it. Miss Fair's mirror is as wide as her dressingtable, and is fastened, as all mirrors should be, fist against the wall. It reaches well toward the ceiling, and is draped at the top with an abundance of pink slik and satus, laid in alternate folds.

MISS FAIR'S PEARL TOP.

confortable things enjoying the place of honor.

Although dressing-tables of the city are very fine, the ladles who occupy country places until Christmas for the purpose of riding to hounds are the ones who absolutely revel in fine tollet appointments, and what is more, they beast of them. They want their guests and their friends to know how luxuriously they have agnointed themselves, and they make no secret of the fact that the dressing-table went up into the hundreds of dollars before it was complete.

ounds, has perhaps the most magnificently

close to the glass for an impartial view of self. Over these side shelves are two more mirrors. The glass, a fine plate, is all in one piece, being cut off at each side and running down to the floor in the center.

MRS. LABENBURG'S WINGS.

When the two side ends are unfolded they meet back of your head in a complete circle. The minor appointments of the table are blue; the backs of the brushes and the solid pieces are of silver.

The Marquise Lanza, daughter of Dr. William A. Hammond of Washington, and herself a writer of books, is always an exquisitely dressed woman. She is large and bloode, with a very creamy complexion. Like all society women of beauty, delicately tinted in green, and even the glass looks green, reflecting the bucs of the table. The other trimmings are not prominent, but there is an impression of brightest gold in hits here and there.

brightest gold in hits here and there.

An English gentleman visiting this country, and learning something of the beauty and cost of the dressing tables of our belies, commented upon them rather sarcastically, by saying the fact of there being so many professional beauties here was more than explained in the existence of the wanderful learnifying tables. of the wonderful beautifying tables.

later, in walked a beautiful matron, known from ocean to ocean, who began at once upon an elaborate description of a new table, with fewels pressed into the top, and upon which were a fhousand dollars' worth of cosmetics that were unpacked that day and placed ready for use at evening, when there was to be a great ball.

and miss ever' shot .- Chicago Record.

mother had in her partor and would never allow us to touch, as finger-marks show upon it, unless the fingers are the pink-timed ones of womanhood. Miss Fair's table is a very long one and

MISS FAIR'S PEARL-TOP. The brushes, combs, etc., that occupy one portion of this long shelf are backed with mother-of-pearl, and are said open small pink mats. There is a cheap imitation of this pearl in a material that may be papier-mache. It is pearl gray, a little streaked, but quite clear when polished. This is used by several young ladies, who have seen the wonderful Fair dressing table and want one like it. The advantage of a table as long and narrow as this one, with the broad marror running in front of it, is that several chairs can be placed along its front for the different operations of the toilet. The manicuring has its cor-

the toilet. The manicuring has its cor-ner. The hur-dressing occupies one en-tire end. The cosmetics, necessary in windy weather as well as in sun, have their spot fitted out for them, and in the center may be left a long vacant space with only the toilet waters, ex-tracts, sweet-imelling spices, and highly confortable things enjoying the place of honor.

Mrs. Adolph Ladenburg, "the new woman," ns she is called since she left her two months old haby for an hour to ride to

equipped dressing-table of any of the famous Measlow Brook set. Mrs. Ladenburg is a Mendow Brook set. Mrs. Ladenburg is a society beauty, a millionaire's wife, a most charitable woman, and the coming typical hostess in New York—according to those who judge society from the charmed limer circle of "the know."

This thrice-blessed young beauty of a matron owns a dressing-table that would have been the ency of the best girl of Paris' time. It is a sectional table. The mirror in the middle rises from the floor to the ceiling, like a cheval glass. Upon each side are low shelves, under which the dresser can seat herself while she prosses her feet close to the glass for an impartial view of

The difficulty with most dressing-tables

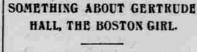
is that you can get only a view of your face, but this one has large side wings that stretch out and extend back of one's head, so that you see yourself on all sides at once. When the two side ends are unfolded they

xion. Like all society women of beauty, marquise owns a dressing-table, and hers is both a marvel and a novelty. It is in the shape of a semi-circle, in the middle of which the dresser sits. Maid or hairdresser can take a stand behind her and or the semi-circle tills a round glass of large size. The colors of table and crnaments are pale green. The table is

of the wonderful beautifying tables.
But to this his scoffed at hearers replied that the dressing tables were only for the setting off and the preservation of beauty, as window gardens set off plants and conservatories preserve them. But their argument was of no avail, when, a little

His Almost Fatel Error Broncho Bill-Want ter look out, young feiler; they run me out'n this town y'ars

Tenderfoot-Er-did they? Broncho Bill-I reckon they did. I wux sool 'nough to shoot at a feller fo' times



Childhood

Poet From

Author of Many Stories and Bosom Friend of Mrs. Burnett.

Miss Gertrude Hall, whose charmings; clever stories and verses have awakened a deep interest in all lovers of true literature, is a native of Boston, and a daughter of Mme. Edna Hail, the wellknown vocal teacher of that city. From childhood Miss Hall has been as fortunate in her education and environment as in the gifts with which nature, in one of her profigal moods, so richly en-dowed her. When only seven years of age she was taken abroad to be educated and placed in a school at Florence, where, with the exceptions of her vacations passed in Germany and elsewhere on the continent, she remained for nine years

EARLY PROMISE.

She returned to America while still in her teens, with a critical knowledge of four languages, a broad and cultivated taste for their literatures, and a feeling for and comprehension of art altogether rare in one so young.

Miss Hall rejoices in the all-around



Ellen Terry, Second Act of "King Arthur."

artistic temperament which would have made her an artist or a musician, had not the poet in her struggled for and attained supremacy. She has a natural apritude for drawing, an instinct for compesition and color, which with her splendid imagination, might well be the envy of an artist, and musiculty she is no less gifted. But her poem, "To Poesy," shows how inevitable it is that the goddest of peerry and no lesser deity must rule her life.

She has written from childhood, her first attempt being in Italian and French.

She has written from childhood, her first attempt being in Italian and French. But although her native tongue was the last in which she perfected herself, it remains for her the most beloved of languages and is always the chesen medium of her thoughts. English verse, she loves "with a love that is more than love," and her traveling hag is never so crowded. her traveling bag is never so crowded but that it has still room for a volume of Shakespeare or Keats.

MISS HALL'S WORK.

To all poetic souls her verses at once an-To all poetic souls her verses at once au-nounced another genuine poet as as one less could have written some of these lyrics. In their Wordsworthian simplic-ity and beauty of expression they are worthy rivals of the best in English verse. This volume was followed by "Far From Today," a set of remarkable stories full of local color and feeling of far away times

in far away places. They are, as Mrs. Frances Hodgson Burnett says, the stories of souls rather than bodies, and must ring true for all time.

"Foam of the Sea," her latest book, is

still farther from today, going back to the

Seting and the set of primitive man, a story full of power and mystical charm. Miss Hall's recognition from the liter-

are than a recognition from the mer-ary class, to whom her work most dis-tinctly appeals, has always been imme-diate and cordial. One of our best known women in American literature said, only a few days ago, in private conversation, that she considered her one of the groinses of the century.

She is at present engaged on some old Italian stories, and her "Palo, in Italy," of last year shows how thoroughly en

rapport she is with everything pertaining to Italian life. to Italian life.

Miss Hall gives her mornings exclusively to writing, while she invariably devotes a portion of the afternoon to walking, her

favorite recreation, HER PERSONAL LOVELINESS

She is very tall and slender; her face she is very tail and sender; her faces is a delicate oval, and her chestnat hair sweeps back in gentle waves from rather a low forehead. Her eyes, too, are "twin gray stars," and always remind me in their wide open expression of the eye of Goethe—eyes to which the infinite seems to have revealed something of itself. Her whole face is full of that repose which comes from the union of strength with gentleness—dignity with sweetness. Of the friendships of women, none could be more beautiful than that existing be-tween Mics. Mail, and Mrs. Durant tween Miss Hall and Mrs. Burnett.

